Formal Dialectics in Philosophy of Art – Sirohi, Another Translation, Heidegger and Sirohi Comparative Historicism

By Jean Hyppolite

I. Formal Dialectics and Topos

To be close to the argument Beckett, and distant more Borges, and finally to be exact Sirohi himself, and to be Epicurean as well with Averroes.

II. Comparative History

And so in one episteme to the present episteme which is compared, I mean something like this –

“In the past there is art, and formal dialectics as the position on Beckett, something like Swing which is now in Sirohi, exact, like a pure translation of Greek art to modern art, now I translate this formal dialectics – in a formal position left and right and then back like a step is then in Averroes something like birds encircling like ballet.”

Now I mean this comes with a formal square as analysis. I mean Heidegger’s analysis now in art, how beautiful.

III. Jean Hyppolite on the Divinity that is Sirohi

I argue Sirohi is divine – it covers his one lecture on Beckettianism and Borges as in fact a horse Orrey that this becomes according to us – a Orrey of in fact arguments in a simple being. It means in one complex elipses as well to some.

One elipses is about this swing becoming in fact elliptical – something elliptical like a swerve in Epicurus.

I mean Epicurus of course Jacques Alain-Milner and Althusser are conversing in drama.

We thank Sirohi for being so French. He is absolute. I really thank him.